

THE MEXICAN MUSEUM

ANNUAL BUDGET	<u>2011</u>	<u>2012</u>	<u>2013</u>	<u>2014</u>	<u>2015</u>	<u>2016</u>
	July-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-June
Beginning Cash Balance	222,028	709,159	713,939	753,069	756,949	774,079
Endowment Launch	(10,000)	0	0	0	0	0
REVENUE						
Contributed						
Foundations	25,000	104,000	122,000	122,000	75,000	0
Government	700,000	400,000	400,000	400,000	400,000	400,000
Corporate	75,000	125,000	150,000	125,000	175,000	0
Individuals	14,000	34,000	34,000	34,000	34,000	34,000
Subtotal Contributed	814,000	663,000	706,000	681,000	684,000	434,000
Earned						
Memberships	4,000	20,000	20,000	20,000	20,000	20,000
Annual Fund Event	95,500	95,500	95,500	95,500	95,500	0
Biennial Gala	0	100,000	0	100,000	0	100,000
Endowment Interest	500	1,000	1,000	1,000	1,000	500
Workshops/Classes	1,750	7,000	7,000	7,000	7,000	3,500
Subtotal Earned	101,750	223,500	123,500	223,500	123,500	124,000
TOTAL REVENUE	\$915,750	\$886,500	\$829,500	\$904,500	\$807,500	\$558,000
EXPENSES						
Executive Administration	112,272	226,080	226,080	226,080	226,080	113,040
OTPS	43,200	48,400	48,400	48,400	48,400	24,200
Development/Fundraising	112,453	319,753	214,753	319,753	214,753	172,300
Marketing/Communications	6,825	11,900	11,900	11,900	11,900	5,950
Programming	60,123	123,376	141,376	141,376	141,376	75,388
Facility Operations	56,112	92,224	92,224	92,224	92,224	46,112
General Administration	7,700	18,000	18,000	18,000	18,000	8,000
Annual Budget Contingency	<u>19,934</u>	<u>41,987</u>	<u>37,637</u>	<u>42,887</u>	<u>37,637</u>	<u>22,250</u>
TOTAL EXPENSES	\$418,619	\$881,720	\$790,370	\$900,620	\$790,370	\$467,240
Net Change in Cash	497,131	4,780	39,130	3,880	17,130	90,760

THE MEXICAN MUSEUM

REVENUE	2011	2012	2013	2014	2015	2016
	July-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-June
Contributed Revenue						
<u>Foundations</u>						
Wells Fargo	25,000	0	0	0	0	0
San Francisco Foundation	0	54,000	72,000	72,000	0	0
Other	0	50,000	50,000	50,000	75,000	0
<u>Government</u>	700,000	400,000	400,000	400,000	400,000	400,000
<u>Corporate</u>						
Wal-Mart	50,000	0	0	0	0	0
Other	25,000	125,000	150,000	125,000	175,000	0
<u>Individuals</u>	14,000	34,000	34,000	34,000	34,000	34,000
Total Contributed Revenue	814,000	663,000	706,000	681,000	684,000	434,000
Earned Revenue						
Memberships	4,000	20,000	20,000	20,000	20,000	20,000
Annual Fund Event	95,500	95,500	95,500	95,500	95,500	0
Biennial Gala	0	100,000	0	100,000	0	100,000
Endowment Interest	500	1,000	1,000	1,000	1,000	500
Workshops/Classes	1,750	7,000	7,000	7,000	7,000	3,500
Total Earned Revenue	101,750	223,500	123,500	223,500	123,500	124,000
TOTAL REVENUE	\$915,750	\$886,500	\$829,500	\$904,500	\$807,500	\$558,000

THE MEXICAN MUSEUM

EXPENSES	2011	2012	2013	2014	2015	2016
	July-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-Dec	Jan-June
Executive Administration						
Chief Executive Officer	75,000	150,000	150,000	150,000	150,000	75,000
Project Assistant	18,560	38,400	38,400	38,400	38,400	19,200
Total Fringe - CEO and Project Assistant	18,712	37,680	37,680	37,680	37,680	18,840
Total Executive Administration	112,272	226,080	226,080	226,080	226,080	113,040
OTPS						
Accountant/Bookkeeper	15,000	30,000	30,000	30,000	30,000	15,000
Auditor	27,000	16,000	16,000	16,000	16,000	8,000
IT Consultant	600	1,200	1,200	1,200	1,200	600
Custodian	600	1,200	1,200	1,200	1,200	600
Total OTPS	43,200	48,400	48,400	48,400	48,400	24,200
Development/Fundraising						
Development Director	0	85,000	85,000	85,000	85,000	47,500
Fringe - Development Director	0	17,000	17,000	17,000	17,000	9,500
Development Associate	10,000	0	0	0	0	0
Grant Writer	8,300	16,600	16,600	16,600	16,600	8,300
Annual Fund Event	92,153	92,153	92,153	92,153	92,153	0
Biennial Gala	0	105,000	0	105,000	0	105,000
Memberships	2,000	4,000	4,000	4,000	4,000	2,000
Total Development/Fundraising	112,453	319,753	214,753	319,753	214,753	172,300
Marketing/Communications						
Marketing/Public Relations Consultant	1,500	3,000	3,000	3,000	3,000	1,500
Website Hosting	1,200	2,400	2,400	2,400	2,400	1,200
Graphic Designer	2,125	2,500	2,500	2,500	2,500	1,250
Marketing Collateral	2,000	4,000	4,000	4,000	4,000	2,000
Total Marketing/Communications	6,825	11,900	11,900	11,900	11,900	5,950
Programming						
Chief Curator/Programs Director	10,000	45,000	60,000	60,000	60,000	30,000
Fringe - Chief Curator/Programs Director	2,000	9,000	12,000	12,000	12,000	6,000
Exhibitions						
Adjunct Curators	2,000	0	0	0	0	0
Registrar	3,000	6,000	6,000	6,000	6,000	3,000
Preparators	1,500	3,000	3,000	3,000	3,000	1,500
Gallery Preparation	8,000	2,400	2,400	2,400	2,400	1,200
Graphics	750	1,500	1,500	1,500	1,500	750
Collections						
Cataloguer/Data Input	10,335	9,400	9,400	9,400	9,400	9,400
Conservator	3,750	7,500	7,500	7,500	7,500	3,750
Storage	16,788	33,576	33,576	33,576	33,576	16,788
Education						
General education programs	2,000	6,000	6,000	6,000	6,000	3,000
Total Programming	60,123	123,376	141,376	141,376	141,376	75,388

THE MEXICAN MUSEUM

EXPENSES	2011	2012	2013	2014	2015	2016
Facility Operations						
Rent/Utilities	41,082	82,164	82,164	82,164	82,164	41,082
Insurance (WC, Gen Liab., Collection)	4,280	8,560	8,560	8,560	8,560	4,280
Pest Control	510	1,020	1,020	1,020	1,020	510
Security Alarm Service	240	480	480	480	480	240
Leasehold Improvements	10,000	0	0	0	0	0
Total Facility Operations	56,112	92,224	92,224	92,224	92,224	46,112
General Administration						
Bank Service Charges	900	1,800	1,800	1,800	1,800	900
Telephone	1,950	3,900	3,900	3,900	3,900	1,950
Postage	600	1,200	1,200	1,200	1,200	600
Office Supplies	1,000	2,000	2,000	2,000	2,000	1,000
Meeting Expenses	1,250	2,500	2,500	2,500	2,500	1,250
Organizational Dues	200	3,000	3,000	3,000	3,000	500
Travel	1,800	3,600	3,600	3,600	3,600	1,800
Total General Administration	7,700	18,000	18,000	18,000	18,000	8,000
Annual Budget Contingency (5%)	19,934	41,987	37,637	42,887	37,637	22,250
TOTAL EXPENSES	\$418,619	\$881,720	\$790,370	\$900,620	\$790,370	\$467,240

THE MEXICAN MUSEUM

Hours of Operation

12:00 p.m. to 4 p.m.

Wednesday through Sundays:

July to December 2011

January to December 2012

January to December 2013

January to December 2014

January to December 2015

January to June 2016

**The Mexican Museum Report:
Fundraising for Expansion**

A report to The Mexican Museum,
San Francisco Foundation, and
San Francisco Redevelopment Agency

ChangeWeavers
August 1, 2003

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Fundraising for Expansion

As we repeatedly came across the challenges of a Latino arts museum, we were reminded of Adrienne Rich's statement about looking into a mirror and not seeing anyone there. If we embrace the assumption that people deserve respect, then Latino art museums offer an opportunity for Latinos to claim and appreciate their art and heritage.

This Report is Part 2 of a two-part report by ChangeWeavers. The first part, Assessment and Recommendations, was submitted to The Mexican Museum, the San Francisco Foundation and the San Francisco Redevelopment Agency on July 15, 2003. Part II covers ChangeWeavers' findings and conclusions based on research conducted with other ethnic cultural institutions.

Purpose/Goal

In a generic sense, it appeared to us, ChangeWeavers, that the purpose of conducting interviews with other museums was to learn whatever we could that would inform The Mexican Museum Board and staff in making the shift in scope from its current status to that of achieving its Dream.

The questions we pose are informed by our observations of the current state at The Museum. As fundraising is the biggest challenge to The Museum's achieving its dream, we focused our questions on that arena. To make this study as useful as possible, we also are studying some of the issues that were raised during our study about The Museum's fundraising beliefs and practices.

Methodology

We gathered a list of museums and cultural institutions from John Killacky of the San Francisco Foundation and, from The Mexican Museum, Vice Chair Anne Cervantes, Executive Director Bill Moreno, and former staff. Based on this initial list, we reviewed the Museums' websites to gather initial information on their history, program and activities, collection, audience and membership, and facilities.

We opted not to interview government-sponsored museums, which were identified through self-definition. That is, if a museum referred to itself as the "City Museum of..." we excluded it.¹ Therefore, we excluded the large Mexican collection at the Los Angeles County Museum of Art and the Albuquerque Museum of Art and History, which is operated under the auspices of the City of Albuquerque's Department of Cultural Services. We also considered, and decided not to contact various museums here in San Francisco, including the Jewish Museum, Zeum and the Asian Art Museum. The Jewish Museum and Zeum haven't yet successfully accomplished their expansion plans and the Asian Art Museum because it was founded by a wealthy collector and is funded in part by the City of San Francisco.

¹ We do not recall that any of the museums we investigated had become City museums in the recent (e.g., 1 – 3 years) past. A merger story might, in fact, be quite useful, as a potential model.

We interviewed: Ed Herrerias, Government Relations Manager for the Mexican Fine Arts Center Museum², Chicago; Susan Golden, Public Affairs Director, The Museum of Latin American Art, Long Beach³; and Karina Galindo, Director of Public Relations/Marketing at Guadalupe Cultural Center, San Antonio. Unfortunately, in spite of several efforts by both parties, we were unable to connect with Laura Esparza, Executive Director of the Mexican Heritage Plaza in San Jose; she has put on a major event this month and been traveling. We also reviewed a monograph about the Guadalupe Cultural Center's fundraising strategy entitled "Every person, every group, every interest"⁴ We derived information about the Mingei International Museum of San Diego and the American Folk Art Museum in New York through their websites.

The interview questions (Appendix A) focused in six areas:

- | | | |
|--------------|---------------|--------------|
| - Niche | - Membership | - Expansion |
| - Attendance | - Fundraising | - Race/power |

During our research, questions emerged about how fundraising for ethnic art institutions might be different or the same as other museums and other organizations with which we've worked. We searched the Internet and reviewed a limited number of fundraising books for information about giving to ethnic art museums and the history of Latino art in mainstream institutions and found most of the relevant data on the websites of the following organizations: the Foundation Center, The Handbook of Texas On Line, Hispanics in Philanthropy and The Independent Sector and in the book, *Opening Doors*.

² He referred us to Carlos Tortolero, Executive Director and Randy Adamsick, Development Director for the answers to many of our questions. Carlos indicated that while he was very willing to speak directly to The Mexican Museum staff/Board about the Chicago museum, he wasn't willing to speak with us. He noted he'd responded to 20 consultants over the past 10 years. We didn't contact the Development Director given Carlos' response.

³ While the Museum was founded by and continues to be run by a wealthy collector, we found some aspects of the model potentially replicable by The Mexican Museum.

⁴ "Every Person, Every Group, Every Interest"; the Business of the Arts Monograph Series, a publication of Nonprofit Finance Fund; Ford Foundation, New Directions, New Donors for the Arts (no date)

Environmental Analysis

In this section we identify specific challenges The Mexican Museum is facing so as to be able to compare its challenges to those of other art/cultural institutions.

The narrowest definition has three parts: The Mexican Museum is

1. a *Latino arts museum*
2. making a *transition* from a minor arts organization to a major cultural institution; and
3. *without* the benefit of its leadership (Board and/or CEO) being comprised of *wealthy collectors*.

Each of these terms is defined as a context for the response to the question.

Latino arts museum refers to a publicly available collection of fine art (or a mixture of fine and popular art) by Latin American, Mexican, and/or Chicano artists.

The Mexican Museum assumes that its fundraising efforts are affected by the very fact of being a Latino art museum. A quick review of the historical context indicates that others share this perception.

Certainly, if we look back 50-plus years, it is clear, at least on an anecdotal level, that mainstream arts institutions throughout the country showcased ethnic arts in a wing featuring “exotica” from far-away lands. Other than this limited and biased perspective, Latinos, including Chicanos, have been largely invisible in mainstream U.S. arts institutions until very recently.⁵ Teresa Palomo Acosta⁶ and Kendall Curlee describe the art scene of the 60’s in this way:

When the Chicano art movement emerged, museums, galleries, art schools and university art departments were Anglo institutions that preached the gospel of “art for art’s sake.” Artists were encouraged to produce a universal art with minimal references to time and place. Form was emphasized over content, which was trivialized (in the case of Pop art) or banished altogether (as in Minimalism). Some artists explored media emphasizing content, but most schools and museums pronounced the political themes of Chicano art provincial. Latino artists in the Southwest and elsewhere established art groups and cultural centers to publicize their work and ideas. One of the earliest groups was formed in San Antonio in late 1967.⁷

⁵ Hispanic and Latino are the two broadest terms and refer to people of Latin American or Spanish descent; Hispanic was coined by the U.S. Bureau of the Census and is largely used in business context. Latino tends to be preferred by community activists. Mexican refers to people born in Mexico and Chicano, and/or Mexican American refers to people of Mexican descent born in the U.S. Chicano, a formerly derogatory term was adopted by Chicano activists as a term of pride during the 60’s, during the Chicano social justice movement. In general we use the term Latino in this document but we use the specific terms used by the organization or author in referencing their work.

⁶ Chicana poet, educator and activist, co-author of *Las Tejanas 300 Years of History*, a historical documentation of women of color.

⁷ Teresa Palomo Acosta and Kendall Curlee “CHICANO ART NETWORKS,” *The Handbook of Texas Online*. <<http://www.tsha.utexas.edu/handbook/online/articles/view/CC/kjc4.html>> [Accessed Tue Jul 29 19:13:01 US/Central 2003].

In response to this hostile climate, various Chicano art networks were formed throughout the Southwest in the late 60's and early 70's.

In the mid-1970's the Chicano art movement lost its political base. Most Mexican Americans rejected the separatist ideology of the early years of the movement. Some Chicano artists joined the mainstream art world. Government funding diminished. Chicano artists who focused on social protest came under pressure. Many, however, had built on earlier alliances. In 1991, a traveling exhibit, *Chicano Art: Resistance and Affirmation, 1965-1985*⁸, organized by the UCLA Wight Art Gallery, celebrated the legacy of the artists and art groups whose creativity had fueled the Chicano Renaissance.⁹

The CARA exhibit has been described as "the first major national art show organized and represented by Chicanos and Chicanas in collaboration with a mainstream institution."¹⁰ Alicia Gaspar de Alba, Assistant Professor at the César E. Chávez Center for Chicana and Chicano Studies at UCLA, contextualizes the CARA exhibit: "It constituted a historic, cultural, and political event.... Politically, CARA countered the aesthetic traditions of the mainstream art world, challenging institutional structures of exclusion, ethnocentrism and homogenization."¹¹

Given that this exhibition took place just 12 years ago, it is reasonable to assume that the role of ethnic art is just beginning to claim its place in the mainstream arts world. In fact, just last year, Carlos Tortolero, executive director of the Mexican Fine Arts Center Museum, participated in a panel discussion on the most effective way for mainstream museums to integrate the art of diverse cultures. He argued that in general, mainstream museums' efforts to represent minorities have had little impact. For these institutions "diversity is not a priority."¹²

The *transition* from a minor arts organization to a major cultural institution is a change in scope that includes a significant shift in size (attendance, membership, budget, square footage, number of staff), impact, and influence wielded by the museum (e.g., through public education, scholarly publications, media coverage, etc.) Specifically, the plans for The Mexican Museum's new site would make it second to none in the country for the status and visibility of the location.

A few of the museums initially considered for this study have not made this leap in scope, e.g., El Museo del Barrio in New York City and the Latino Museum of History, Art and Culture in Los Angeles¹³ are relatively small. The Jewish Museum and the Museum of the African Diaspora in San Francisco don't have collections and have not successfully expanded.

⁸ Widely referred to as the CARA exhibit

⁹ Quoted in "CHICANO ARTS NETWORKS", *Ibid*

¹⁰ Bárbara Renaud González "Targeting Chicano," *The Progressive*, July 2002, available at www.progressive.org/July%202002/gonz0702.html; accessed 7/29/03.

¹¹ Quoted in "Targeting Chicano", *ibid*.

¹² University of Chicago Magazine: June, 2002, Campus News, available at <http://magazine.uchicago.edu/0206/campus-news/journal-color.html>; accessed 7/29/03

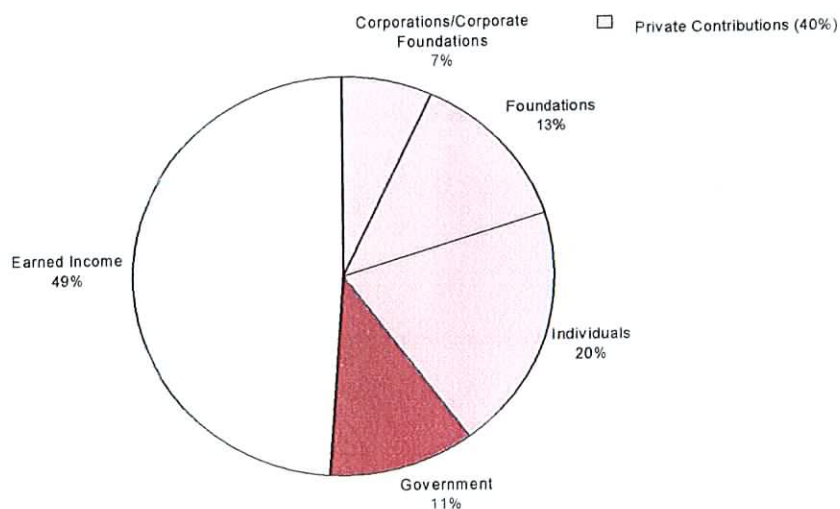
¹³ According to the Los Angeles Times, the Latino Museum of History, Art and Culture, \$4000,000 in debt, closed in August, 2001. "Long Rider Lies Ahead for Latino Museum", Lorenzo Munoz, *The Los Angeles Times*, (Record edition). Los Angeles, Calif.: Feb 7, 2001, pg. F.1.

The implication of a museum beginning a transition (whether from start-up or at any other phase) while under the leadership of *wealthy collectors*¹⁴ is that the institution starts from an advantageous position. The “wealthy collector/s” have interest, passion, education, a sizable collection to donate and personal financial resources to finance a considerable portion of the institution’s initial financial needs. In addition, they are presumably part of a socio-economic circle that is, at the minimum, willing to listen to one of their peers with an open mind and that themselves have the financial resources to contribute significantly. In business terms, the assumption is that the beginning stage is well-capitalized.

Determining whether it’s true that wealthy collectors founded many or most museums is beyond the scope of this study. Limiting ourselves to considering just Latino arts museums, we agree that a starting point that is based on “wealthy collectors” it seems a significant, if trite, observation that such a leadership body would greatly facilitate fundraising.

The Foundation Center¹⁵ has identified the income sources for nonprofit arts and culture organizations, nationally.

Sources of Nonprofit Arts and Culture Organization Revenue (circa 2000)



Reviewing each of these categories, we offer the following observations.

Earned revenue includes investment income; many Latino arts organizations are too young and too small to have investment income from a large endowment.

¹⁴ We specify collectors, in contrast to patrons or donors, noting that donors may give a collection but are not necessarily collectors.

¹⁵ Highlights of the Foundation Center’s 2003 Study, Arts Funding IV, An Update on Foundation Trends, available at The Foundation Center’s Website, fdncenter.org.

Foundations and Corporations/Corporate foundations:

Based on a sample of 1,007 larger foundations, The Foundation Center's found that approximately 7% of philanthropic funds go to ethnic or racial minorities.¹⁶

Hispanics in Philanthropy present similar data with more specificity: "The Latino community already is the single largest minority community in the U.S., representing more than 13% of the total population, yet philanthropy gives less than 1.5% of its grant dollars to Latino organizations. These funds include funding for all types of Latino nonprofits, including the many service, educational and health organizations targeting the Latino communities."¹⁷

We were unable to locate any data about the amount of institutional grantmaking for any ethnic art museums, but the dearth of data seems more likely to support than to deny suspicions about racism and exclusion in grantmaking towards art endeavors.

Individuals: The challenges facing a Latino arts museum in garnering individual donations can be considered in two aspects: Donations from within the Latino community and donations from non-Latinos. We begin with an examination of the prospect of Latino community support of The Mexican Museum.

Latino community

At first glance, the fast-growing Latino population would present as a golden opportunity for fundraising, as the data on both the population and economic power attest:

- Latino-owned businesses totaled 1.2 million non-farm firms, employed over 1.3 million people, and generated \$186.3 billion in revenues in 1997.¹⁸
- By the year 2050, forty-nine percent (49%) of the U.S. population will comprise people of color. One quarter of this ethnically diverse population will be Hispanic, accounting for ninety-eight million people - a two hundred percent (200%) increase from the present Hispanic population.¹⁹

The fundraising challenges within this growing pool, however, are many and varied:

- Tradition/immigration: Although examples of informal charity and social giving through family networks date back to the 1500s in Latino cultures, philanthropy – as practiced in the United States – is a relatively unknown concept. In large measure, this is because Latinos come from nations where governments and churches, rather than private and nonprofit organizations, have traditionally played the central role in providing social and human services as well as arts and culture. ... In recent years, as more Latino feel financially secure and stable, Latino giving reflects an increasingly wider spectrum of philanthropic vehicles and practices."²⁰
- Competition: "A significant number of the wealthy and influential Latinos... reported that they were as likely to support mainstream organizations that address Latino issues and needs

¹⁶ The Foundation Center, *Foundation Giving Trends*, 2003. Figures represent only grants awarded to groups that could be identified as servicing specific populations or grants whose descriptions specified a benefit for a specific population.

¹⁷ From *Hispanics in Philanthropy* website, hiponline.org, home page, accessed 7/29/03

¹⁸ Per the U.S. Bureau of the Census, 2001, quoted in *Opening Doors: Pathways to Diverse Donors*, by Diana S. Newman, Jossey-Bass, San Francisco, CA, 2002, p. 46

¹⁹ *Hispanics in Philanthropy*, *ibid.*

²⁰ *Opening Doors*, *ibid.*, p. 50

as they were to support Latino nonprofit agencies. In fact, many felt that participation in mainstream organizations was their most appropriate focus, because those organizations afforded them unique opportunities to influence mainstream thinking on behalf of Latino community interests.”²¹

- *Personalismo*: Charity among Latinos includes “‘an element of traditional Latin-American *personalismo*, in which personal, intimate, one-to-one relationships shaped the nature and extent of giving.’”²² Cultural values such as the importance of one’s word, the intrinsic worth of each person, obligation, giving back, family, and trust shape Latinos’ highly personalized and informal patterns of philanthropy.”²³

In terms of dollars, The Independent Sector, in their 1998 national survey, reports that “almost 63% of Hispanic households reported an average contribution of \$504, or 1.1% of total household income.”²⁴

In addition to Latinos’ general trends on giving, it’s necessary to take into account Latinos’ experience with the arts and museum.

In *Chicano Art Inside/Outside the Master’s House: Cultural Politics and the CARA Exhibition*, Gaspar de Alba describes the experience of the Latino audience as the Exhibition traveled from 1991 – 1993:

For the thousands of Raza across the country who had never felt addressed or represented in an art museum until CARA, the exhibition signified a personal and collective victory. They, too, were home for the first time in a public place. The old Mexican adage *Mi casa es su casa* was on the other foot, for once. The “white” house of the museum was now also a Raza house: *bienvenidos/as*.²⁵

Anecdotal evidence supports the idea that many Latinos do not have a tradition of visiting museums. A current story we heard captures the simultaneous amusement and sadness of this situation. It is said that a Latino family was peering in through the window of a museum located in a Latino neighborhood and within the boundaries of a Latino cultural complex. Lingered outside a few moments, they found a passerby and asked: “Can we come in here?”

How to make sense of this data and develop a successful fundraising strategy for Latinos? Jessica Chao developed a Continuum of Philanthropy designed for immigrant populations. See chart, page 10. As the attached diagram indicates, the model starts with the early immigrant years, where families are concerned with survival and basic needs; they freely share resources with others in similar circumstances. To progress, the individual must attain increased levels of financial, cultural and social stability. As families make permanent homes and become vested in the community, they move from “Survive” to “Invest” along this Continuum. In the middle are those who are able to “Help” others who have less.

²¹ *Opening Doors, ibid.*, p. 53

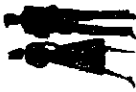



²² Michael Cortez, “Fostering Philanthropy and Service in Latino Communities.” In P.C. Rogers (ed.), *Philanthropy in Communities of Color: Traditions and Challenges*. Indianapolis, Ind.: Association for Research on Nonprofit Organizations and Voluntary Action, 2001, cited in *Opening Doors, ibid.*, p. 54

²³ *Opening Doors, ibid.*, p. 54

²⁴ Giving and Volunteering in the United States, A National Survey; Key Findings: Household giving and volunteering, 1987 – 1998; as reported in the website of The Independent Sector, : www.independentsector.org; accessed 7/30/03

²⁵ Alicia Gaspar de Alba *Chicano Art Inside/Outside the Master’s House: Cultural Politics and the CARA Exhibition*; “Pre-Face/Pre-CARA”, from website:<http://www.utexas.edu/utpress/excerpts/exgaschi.html>

Figure 1.2. Continuum of Philanthropy: African American, Asian American, Latino.

Living Stages			Increasing cultural, social and financial stability		
Survive		Help	Invest		
Motivation Highly personal sharing Known recipients Informal, direct, immediate responses					
	Vehicles Family Voluntary associations Faith-based organizations Mutual aid societies	Giving to less fortunate Desire to give back Identifying with need Supporting projects	Empowering vision Building the ideal community Producing programs		
	Causes Family or friends in need Children and elderly Remittances	Family and friends Education Cultural heritage Civil rights or social justice Health Remittances	Ethnic and pan-ethnic organizations Noncommunity causes Mainstream organizations Private and community foundations		

Jessica Chao *Opening Doors*, Jossey-Bass, San Francisco, 2002, p.19

On the right are people ready to Invest in their communities and in other institutions to accomplish visionary goals.”²⁶

Note that cultural heritage is listed under the Help section, while cultural institutions are listed under the Invest section. We will reference this model in discussing the various museums’ fundraising strategies.

Non-Latino community

A lot of what we’ve covered is about the experience of Latinos with Latino art in the U.S. Given the historical exclusionary practices of mainstream art institutions it is safe to assume that non-Latino populations have minimal, if any, knowledge and appreciation of Latino art. The challenge for Latino art institutions is to build audience appreciation, not to mention donors, in all sectors of the community.

Although these observations may seem familiar and irritating to those in the mainstream institutions, the flip side is that anyone fundraising on behalf of a Latino arts organization faces insensitivity to the underlying racism, on a daily basis.

Mainstream foundations and philanthropists can significantly enhance this effort. Like museums, which have significant influence on art lovers and have historically paid little attention to ethnic art, they are in position to reverse past racist and exclusionary practices.

Government: In California, the surge in Latino elected officials has created a change in the political realities for the Latino community. As one community leader observed recently, “the challenge for Latinos is no longer accessibility but accountability.”²⁷ This presents itself as an opportunity for The Mexican Museum, unparalleled in the history of the state. Unfortunately, the promise of this newly acquired power has evaporated in the face of another historical marker – the unparalleled state budget crises and near-demise of the California Arts Council²⁸.

²⁶ Jessica Chao “Asian American Philanthropy: Acculturation and Charitable Vehicles.” In P.C. Rogers (ed.), *Philanthropy in Communities of Color: Traditions and Challenges*. Indianapolis, Ind.: Association for Research on Nonprofit Organizations and Voluntary Action, 2001, pp. 57 –79, cited in *Opening Doors, ibid.*, p. 18

²⁷ From meeting of the Board of Directors of the Latino Issues Forum, June, 2003.

²⁸ The CAC budget has been cut 96% to \$1 million and probably won’t be making grants

Research Questions and Findings

Question 1. Are there any ethnic cultural institutions – particularly Latino art museums - that have made a significant leap in scope similar to that planned by The Mexican Museum?

In the chart on page 13 we have noted some facts about the museums we investigated, noting key similarities to and differences from the Mexican Museum. Following are some basic facts about the Mexican Museum for ease of comparison.

- Founded: 1972 by Peter Rodriguez who, although a collector, is not described as wealthy
- Art collection: Over 12,000 objects in five areas: Pre-conquest, Colonial, Popular (folk), Mexican and Latino Modern and Contemporary, Chicano
- Executive Director: Former Board member, serving as ED for less than 6 months, succeeding Interim Executive Director who held his position for approximately 1 year.
- Current status: Located at Fort Mason, a tourist center; plans for a 63,000 sq ft building at Yerba Buena Gardens, San Francisco's art hub; staff – less than 6;
- Fundraising: No development staff for over 2 years until consultant hired quarter time in June, 2003; no documented fundraising plan as of spring, 2003; minimal Board fundraising activity. As of mid-July, 2003, the staff was beginning to put together the museum's program activities and related fundraising strategy for the remainder of 2003 and 2004.

<i>Mexican Fine Arts Center Museum, Chicago</i>			
<i>Similarities to Mexican Museum</i>	<i>Differences to Mexican Museum</i>	<i>Current Status</i>	<i>Fundraising Model</i>
<ul style="list-style-type: none"> •Based on Mexican art – inside and outside Mexico •One of about 10 ethnic museums in its area •Started with \$900 •Majority Mexican Board and staff •Programs include partnerships based on educational/youth focus (2 youth initiatives) 	<ul style="list-style-type: none"> •15 years old •Permanent collection is smaller and limited in scope at 3,000 pieces, colonial and pre-Quantamos (indigenous), pre-Columbian and pre-Colonial •Has a sister museum relationship with Museo del Templo Mayor in Mexico City²⁹ •Located in heart of Latino neighborhood •Founder is current ED 	<ul style="list-style-type: none"> •Operating budget is \$5 million •Square footage: 68,000 sq. ft. incl. 20,000 sq. ft. open-air plaza. •1 permanent gallery, 3 rotating gallery spaces •Inter-active computer center •Staff of 33 	<ul style="list-style-type: none"> •Raised money for an \$1 million endowment •Top business and civic leaders in the Mexican Community led the \$7 million capital campaign for the expansion •Partners with Chicago Public Schools •American Association of Museums' accreditation--developed school curriculum that meets State standards •Involves many of volunteers and members, giving 1,500 docent-led school tours •66% of visitors are Mexican or Puerto Rican
<i>Mingei International Museum, San Diego</i>			
<ul style="list-style-type: none"> •29 years old – same "generation" •History of partnerships and collaborations to expand its program ("from the time of its incorporation, Mingei International worked with other museums and universities in organizing exhibitions and related events to further its mission.") •Size of collection: 14,000 art objects 	<ul style="list-style-type: none"> •Functioned as a "museum without walls" from its incorporation in 1974 until 1977 •Ethnic arts and crafts from 100 countries: an international – worldwide – scope, not just one cultural affiliation •Founder and current Director is a Professor of Art Emeritus, San Diego State University 	<ul style="list-style-type: none"> •41,000 sq. ft. facility in San Diego art center (Balboa Park)³⁰ •Purchased 20,000 sq. ft. satellite in Escondido (north San Diego County) – not opened •"Several thousand members and hundreds of volunteers support a professional staff of 26" 	<ul style="list-style-type: none"> •Clear artistic vision •Raised \$8 million through a capital campaign (goal was \$7.5M) for the Balboa Park facility; funds were divided among facility, a \$3M endowment for museum operations and a Director's Chair endowment of nearly \$1M •"Connoisseurs" group has \$5,000 annual membership dues to purchase additions for the permanent collection; new "Ancestors to the Future" membership group for those including the Mingei in their estate plans •Accredited by the American Association of Museums in 1986; re-accredited in 2000

²⁹ The Aztec Main Temple Museum

³⁰ "After eighteen years at University Towne Center, on August 8, 1996 made a significant leap forward by designing and building out the interior of and opening to the public a new, 41,000 square-foot facility on the Plaza de Panama in Balboa Park. The new Museum is located on the central square with the San Diego Museum of Art and the Timken Museum of Art where it strengthens San Diego's art hub." Mingei International Museum History, www.mingei.org/mushis.html

<i>Guadalupe Cultural Arts Center, San Antonio</i>			
<i>Similarities to Mexican Museum</i>	<i>Differences to Mexican Museum</i>	<i>Current Status</i>	<i>Fundraising Model</i>
<ul style="list-style-type: none"> • 20 years old, same "generation" • Latino/Chicano based Center • In expansion mode: engaged in a \$7 million campaign for an endowment, a recently purchased School of Visual Arts, and expansion of the Guadalupe Theater 	<ul style="list-style-type: none"> • Cultural center, not a fine arts museum. As cultural center, program includes media arts, theater arts, visual arts, dance, literature and Xicano music (as opposed to fine arts) • No collection • Located in a poor barrio in San Antonio, where there's a dearth of cultural activity for Latinos • Current Executive Director (5 year tenure) was previously a Board member 	<ul style="list-style-type: none"> • Annual attendance: 190,000 • More than 1,400 volunteers donating over 30,000 hours/year 	<ul style="list-style-type: none"> • Board and staff raise money • Pyramid model - 8 committees with 80 volunteers³¹ • Outreach for maximum community participation³² • 22 "Business members" (not described)
<i>Museum of Latin American Art, Long Beach (MoLAA)</i>			
<ul style="list-style-type: none"> • Latin American fine art (rumored to exclude US-born Latino artists) 	<ul style="list-style-type: none"> • 7 years old • Focused contemporary fine art • Wealthy collector founded, financially seeded and continues as Museum leader • Board is people knowledgeable about the arts • No official capital campaign 	<ul style="list-style-type: none"> • Entering third phase of expansion at completion: 40,000 sq. ft. including special event space • Annual attendance is 38,000 (100,000 if include all events) • 60% of visitors are local • 2500 members 	<ul style="list-style-type: none"> • Focus on building audience, promoting exhibitions and events to draw local community • Designated an Smithsonian Museum affiliate

³¹ "....overwhelmingly composed of rank-and-file members of the community, focusing on a multitude of sub groups and program goals like civic clubs, businesses, education, and volunteers- would look just as familiar to a seasoned community organizer as to a fundraising consultant." *Every Person, Every Group, Every Interest*, *ibid.*, p. 9.

³² Described by the Executive Director as "a complete, exhaustive outreach to every person who is any way touched by this [Latino] heritage – not just outreach for money, although that's obviously essential, but outreach for participation and incorporation into who we are as a community and as a culture." *Every Person, Every Group, Every Interest*, *ibid.*, p. 9.

<i>American Folk Arts Museum, New York</i>			
<u><i>Similarities to Mexican Museum</i></u>	<u><i>Differences to Mexican Museum</i></u>	<u><i>Current Status</i></u>	<u><i>Fundraising Model</i></u>
<ul style="list-style-type: none"> • At least 2 severe financial crises over 40 year history 	<ul style="list-style-type: none"> • Some founding Trustees appear to be wealthy collectors • Collection of 4,000 folk art 	<ul style="list-style-type: none"> • 30,000 sq. ft. building • New building became a draw for visitors • Opened December, 2001 	<ul style="list-style-type: none"> • 16 corporate partners are recognized as funders of \$34.5 million capital campaign • Established folk art as a valued art form through establishing a graduate program in folk art studies • In conjunction with NY University: curated popular shows, publishes a series of illustrated catalogs and books, and published a newsletter which evolved in the second decade to a quarterly magazine

Question 2: Are there appropriate, replicable fundraising models for The Mexican Museum?

Identifying how an ethnic museum relates to its community is an important aspect of building community support which, in turn, is a critical step in successful fundraising. “Community-based” and “community-grounded” are strategies that museums can use to self-define their relationship to the Latino community. “Community-based” museums are located in and serve a community; they have a leadership role in their community and are Latino-staffed³³. “Community-grounded” museums are based on the values, wishes and desires of the community and the scope of their work is broader, embracing a larger population. We’ve applied these labels based on our understanding of the Museums’ current activities, as we understand them.

The Mexican Museum is community-grounded in that it isn’t nor is it planned to be located in a predominantly Latino neighborhood.

There are ethnic cultural institutions that have made a leap in scope. The one that appears to be the most similar is the community-based Mexican Fine Arts Museum in Chicago. Though nothing can be a perfect match, the Chicago Museum is a Latino institution, in a 48,000 sq ft building (excluding the 20,000 sq ft plaza), in a metropolitan environment that is highly competitive for cultural, artistic, entertainment time and donor dollars. As noted earlier, we were unable to garner details about their fundraising model, but the Executive Director would welcome a call from The Mexican Museum’s staff.

The Mingei, though international in scope, features ethnic art, is of the same “generation” as The Mexican Museum, has a collection of about the same size, and is located in “an artistic hub” of a thriving and competitive metropolitan area since 1996. As an international museum, it doesn’t quite conform to the “community” definitions, even though it has a high rate of participation; we see it as a community-grounded museum.

The Guadalupe Cultural Center is a different type of an institution working within a very different context. Although it is Latino, it is a community-based cultural institution, which promotes socio-cultural activity, using a historic theater as its base. In contrast to the previous two institutions, it works in an area where there is a dearth of Latino cultural activity. Therefore, the culturally based fundraising strategies, including the call to not only own but *possess* the Center is appropriate to its context. Finally, although there is great passion, specificity, practicality, and customization of the fundraising plan to the Center’s mission and the population it serves, the campaign is still in its early stages – all admirably executed strategies – the results are unknown.

The Long Beach Museum, which was founded by a “wealthy collector”, appears to substantiate the claim that this model is not easily replicable at an institution that does not enjoy this means of formation. Specifically, although the MoLAA is embarking on its third expansion in its 7-year history, there is no public indication on their website of a capital campaign, which is a rather quick and elementary way to allow people to donate. Although it is dangerous to make attributions based on rumors, the idea that this museum would be closed to US-born Latino artists (a distinction which is supported by the description of the museum’s work posted on their website) creates a distinctively anti-community flavor.

The pan-ethnic American Folk Arts Museum, New York is also located in a highly competitive urban environment. The Folk Art has met its \$35 million capital campaign goal

³³ “First Voice” is a term used to define the nature of an institution that emanated from the community and is staffed by the community.

and successfully grown in to a 30,000 square foot building. At 40 years old, its history of survival through two periods of severe financial crisis provides insight as well as inspiration. We don't know if it is a community-based or community-grounded museum.

Question 3: What fundraising strategies are replicable at The Mexican Museum?

The following strategies are the critical “nuggets” of what we learned; ideas that seem particularly applicable to The Mexican Museum and are highly recommended.

1) Realistic Board fundraising

Guadalupe offers a seemingly do-able model for empowering each Board and staff member to fundraise. “Board members have embraced a goal of contributing \$200,000 toward the \$1 million (matching grant) total – at least \$2,000 per member over four years, with each of the 20 members recruiting at least four other people to contribute the same amount.”³⁴ 80 donors at \$2,000 each is \$160,000, so clearly some Board members are aiming for higher amounts. Setting a financial goal that is specific (in time and money), meaningful and realistic for each respective Board member and a recruitment goal of 4 peers to give at the same level would be very do-able by the professional, white-collar members that are typical of a community-grounded Board, including current Board members.³⁵ Reaching the goal would be rewarding for the Board and staff members as well as beneficial to the organization. Further, demonstrating this level of Board and staff commitment to the Museum would likely inspire “outside” giving. (This is not to say that The Museum should back away from seeking major donors. On the contrary, this strategy allows for Board fundraising in this moment – while the organization builds and grows new relationships.

2) Strong, long-term leadership

Four of the institutions we researched have long-time, strong leadership; three of the institutions are still led by Founder Executive Directors. The continuity of vision, commitment, implementation and relationships is likely to have been a key factor in the respective institution's successful growth. Our hope is that The Museum will have the good fortune to (attract and) retain a strong leader (Executive Director and/or Board Chair) who makes and realizes a long-term commitment. The Museum is advised to involve themselves in fundraising and, as they begin to be successful, do what it takes to keep their leaders on board.

3) Garner credibility afforded by accreditation or affiliation with/by mainstream institutions

In four cases, institutions have utilized different strategies to gain stature and credibility – in the mainstream culture – for the art and for the institution

- American Folk Art Museum – created an academic program in conjunction with New York University, curated exhibits for display in Museums across the country
- Mexican Fine Arts Center Museum – accredited by the American Association of Museums, created curriculum in conformance with State standards
- Mingei International – accredited by the American Association of Museums
- Museum of Latin American Art – affiliated with the Smithsonian Museum

Some type of visible affiliation with a well-known or accrediting institution may be a small but significant lever for ethnic art museums, subtly increasing the organization's value in the eyes of potential donors while maintaining the institution's autonomy and grounding in its

³⁴ “*Every Business, Every Group, Every Interest*”, *ibid.*, p 6-7

³⁵ In other words, the goal fits comfortably within the “middle section” of the Continuum of Philanthropy presented above.

own community. Although it may feel like “jumping hoops” or “paying for the privilege” (we understand that an affiliation with the Smithsonian requires payment of a fee), the effort may very well pay for itself in the long haul. It is also a practical solution for benefiting from mainstream elitism. We encourage the Museum to investigate and weigh the possible advantages of affiliation or accreditation as soon as practicable.

4) Collection visibility through collaborations

As noted in our July 15 report, many acknowledge The Mexican Museum’s relatively large and eclectic collection. The institutions we researched have smaller collections. The Mexican Museum could curate shows based on its own collection for traveling exhibitions. It appears that the museum at the Mexican Heritage Plaza and the Mexican Fine Arts Center Museum, Chicago may be valuable opportunities to gain visibility for the art and the institution. All three have gallery space and similar target artistic interests and target audiences.³⁶ We assume that curating a traveling exhibit would be a significant investment; The Museum needs to weigh costs against the potential fundraising opportunities, the benefit of visibility and the power of Latino cultural organizations presenting a national face.

5) Focus on the art; grow capacity – and expanded facility – over time

The Mexican Fine Arts Museum, Mingei, and Folk Art museums all focused on building awareness and appreciation for the art – creating and sustaining a clear artistic vision, the educational activities, the mission and work of the museum first – before expanding their physical space.

The Mexican Museum has the unique opportunity of the promise of a major building in San Francisco’s art center. Our experience at The Mexican Museum is that, with the notable exception of the Executive Director’s repeated emphasis, there is relatively less organizational energy and/or marketing efforts focused on developing or showcasing the artistic quality of The Museum’s work.³⁷ This leads us to agree that the observation that “a mega-building may have been a red herring,” an observation we heard spoken and supported by both a Museum insider and an observer, is likely to be true.

The experience of other museums has two implications for The Mexican Museum:

- 1) Focus more on maintaining and improving the artistic quality of the work and marketing it
- 2) Adjust your expectations, slow down, go in steps. In terms of the future, the need to focus on the art, work and mission of The Museum may support the idea of building in phases or having partners in the early years of occupation of the new site. This will allow The Museum time to continue creating community interest, knowledge and support for The Museum’s work as well as the institution.

³⁶ Based on a preliminary review of their website, we also suggest The Museum consider the National Hispanic Cultural Center in New Mexico as a potential collaborator.

³⁷ We recognize that our own role as consultants, interest in organizational issues and the timing of our involvement may all contribute to this skewness, nonetheless, there are numerous indicators, including The Museum’s website, lack of conversation, lack of resources for management of the collection, etc., that further inform our opinion.

6) Build a community

We see a couple of important factors that will affect The Museum's fundraising success: 1) Creating and maintaining the perception, among local Latinos, that the organization is community-grounded, and 2) building a significant base of stakeholders, including hundreds of volunteers.

From various fundraising perspectives, building hundreds of strong and active relationships, structured by committees and tasks, is critical. Volunteer management is a whole area of expertise and work. To reach the numbers reported, three museums have invested focused attention, as described below.

Two of the institutions we investigated are located in the heart of the Latino neighborhood; we observe that they strategically use their venue as a means of creating a cultural (and social) hub. Guadalupe's "pyramid scheme" has many advantages as form of involvement and empowerment³⁸. This appears to be a superb strategy for San Antonio: the description of the local neighborhood fits with the economic status and highly personal characteristics of the Survive stage of the Continuum; even though Guadalupe is a "cultural" institution (a Help characteristic), the Center's personalized, "friendship" approach and focus on families is attuned with the Survive strategy.

In Chicago, the strategy is part of developing the Mexican community; docents come to "their" museum. So, in both Latino museums, the personal/relational aspects of the museum work hand-in-hand with the museums' location in the heart of the Latino neighborhood.

A "community organizer-style" pyramid scheme approach would be a very challenging strategy in San Francisco. First, The Mexican Museum is not located in the heart of the Latino neighborhood, nor is it likely to so. The popular perception is that both Fort Mason and the Yerba Buena Center are white, middle-class, areas with a mix of tourist and locals. As simplistic as it sounds, no Latino museum has answered the question The Mexican Museum is facing: How to create a sense of ownership among the Latino community if the building is outside the barrio?

In addition, San Francisco is a very competitive environment for cultural activities; there are also multiple activities and venues to express cultural pride, get involved in social justice advocacy, and donate to good causes. In San Francisco, an educated guess is that many more donors are located in the middle and right sections of the Continuum – so the campaign strategy would be different.

The Mingei also enjoys a large number of volunteers, but they are not aligned with any particular community. As an international museum, it is necessarily pan-ethnic and uses a specific artistic vision - "art of the people." "These essential arts, expressing many individuals and cultures, share a direct simplicity and joy in making, by hand, useful objects that are satisfying to the human spirit."³⁹ This vision fits comfortably into the right section of the Continuum of Philanthropy. We suggest that The Mexican Museum further investigate how the Mingei has attracted this level of involvement and how it structures its volunteers.

³⁸ "The organization and structure of the campaign – 8 committees with more than 80 volunteers, overwhelmingly composed of rank-and-file members of the community, focusing on a multitude of sub-groups and program goals like civic clubs, businesses, education, and volunteers – would look just as familiar to a seasoned community organizer as to a fundraising consultant." *Every Person, Every Group, Every Interest*, *ibid*, p.9

³⁹ *Mingei*, *ibid*.

7) Specify the artistic vision

Building on the Mingei's success, The Museum is advised to work on the artistic vision; pay careful consideration to the role of pan-Latino arts in The Museum as a form of appealing to the "right section" of the Continuum of Philanthropy. The Museum could consider borrowing from the political/philosophical basis of the term "La Raza," the role of the Virgen of Guadalupe (and any other similar symbols) in blending Spanish and indigenous cultures; in each case The Museum can build upon the concepts without necessarily referencing the specific words or images, many of which carry political or nationalistic baggage.

In addition to clarifying the ethnic aspect of the artistic vision, another tension to be addressed is the Museum's position regarding art and craft. At least on the surface, it would appear that the Mingei and Folk Art museums (as well as Guadalupe), all draw heavily on a populist approach that actively showcases (Folk Art) or honors and elevates craft as art (Mingei).

It is our perception that, in the mainstream art world, there is a pointed favoritism towards fine art: (Indeed, this favoritism is likely to intersect with a lingering perception of some or most ethnic art as *not* fine art.)

We believe that The Mexican Museum may be pulled, from time to time, in either one direction or another – towards a populist/craft/community approach or towards a high prestige/fine art/mainstream approach. We encourage The Museum to use this tension to create new ways of thinking about and working with these dualities, rather than allowing itself to be pushed or pulled to accept one dogma or the other. However, this approach will also require attention and a willingness to re-engage in the issue repeatedly. Another approach, of course, is to make a decision, one way or the other. There will, of course, be both positive and negative consequences to any of these paths.

In addition, The Museum should consider how to engage in activities of concern to the Latino community. The Mexican Fine Arts Museum has used the following strategy: "Showcasing and sharing the Mexican culture has been the primary focus but it's also become a center for discussing local, national and international issues that affect the community. It has also been in the forefront of cultural advocacy issues such as cultural equity, diversity and 'first voice' concerns."⁴⁰

8) Dialogue with The Mexican Fine Arts Museum

The Mexican Museum and the Mexican Fine Arts Museum share numerous characteristics. The latter bills itself as "a community-based organization with strong participation in national and international arenas."⁴¹ As noted earlier, it has successfully expanded and is located in a competitive urban area. The Museum is advised to talk with them about past and planned activities, including both organizations' successes and how they might work together to turn their shared goals into reality.

9) Financial support for The Museum's collection

1) Collection: Currently, the Mexican Fine Arts Museum has 3,000 pieces; Folk Art started with a handful of pieces and built-up gradually to 4,000 pieces today. Of the three museums most "like" The Mexican Museum, only the Mingei's collection at 14,000 objects, is similar in size to that of The Mexican Museum. Moreover, the Mingei functioned as a "museum without walls" for its first three years and expanded gradually. We are concerned that the costs associated with storing, maintaining and curating a large collection is a big and expensive responsibility for a small institution.

⁴⁰ www.mfacmchicago.org

⁴¹ MFACMChicago, *ibid*.

At the same time, this is an inopportune time for The Museum to consider divesting itself of some portion of its collection, as even a hint of such an action is likely to shake the confidence of donors and potential donors while the organization is in financial crisis. The Museum would make itself vulnerable to charges of abdicating their financial stewardship responsibilities.

However, the Mexican Museum's unique and eclectic collection of over 12,000 objects may very well be the "glue" that holds the Museum together – a symbol of The Museum's passion and pride. The Museum's challenge is to build a fundraising strategy to support it in the way it deserves to be supported.

10) Examine the organizational culture's capacity to be trusting of outsiders

As a community-grounded ethnic art museum, The Mexican Museum has taken on the challenge of offering a counterpoint to mainstream arts institutions. Simultaneously, as a Latino museum located outside the local Latino neighborhood, The Mexican Museum lacks the personal, relational support and camaraderie afforded other community institutions located in a barrio. This seems a very big and very daunting, two-edged challenge. We wonder whether this dual-edged "outsider" position has created an environment where visible support is minimal, where combat – or at least being "on guard" becomes required for survival and over time becomes the norm for engagement. Is it possible that organizational members have taken on a cultural tradition of feeling attacked; never really safe, never really understood?

If this is a plausible analysis, the organization – both Board and staff – should invest some time in determining how to shift this automatic response, as it can only create additional challenges in developing relationships among the stakeholder groups the organization so badly needs.

Question 4: If The Mexican Museum's pursuit of the Dream is substantively new, what are the challenges to be faced? How do these findings affect the recommendations set forth in the July 15 report?

One of the statements we heard during our conversations with The Mexican Museum is that "no one's ever done something like this before." If this is true, then at least some of the growth and fundraising expectations held – both internal and external to The Museum – are likely to be too high.

In our study, three "comparable" museums have successfully expanded⁴². Only one, the Mingei, is located in an urban art hub – and it's pan ethnic, not Latino. The second, the Mexican Fine Arts Museum, is Latino but it's a community-based organization located in Chicago's Mexican neighborhood and it has only a 3,000-object collection to support. The Folk Art Museum is neither decidedly in an art hub nor is it Latino-focused and also has only a 4,000-object collection.

The bottom line? Yes, in a fundamental way no other institution has accomplished what The Mexican Museum has set itself to do. The main implication is that the strategies, time and effort required to reach the goal is largely unknown. In business terms, The Mexican Museum will need to invest in the expensive, trial-and-error methods used in "research and development" to meet its goals.

⁴² At the risk of redundancy, we repeat that the Museum of Latin American Arts is largely based on the collection of the founder and the Guadalupe Cultural Arts Center is not a museum. (Neither is the Mexican Heritage Plaza, the other institution we wanted to include in this review.)

So, we next ask whether the view that “fundraising rules don’t apply here” is a cop out or a reality.⁴³ Any pat phrase that can be used as an excuse to fall behind on fundraising goals is dangerous, so on that basis alone, we recommend that The Museum root out any lingering thoughts of this ilk. On another level, a fundamental fundraising rule is to customize the reasons for giving to each donor or donor group. We say that this fundraising rule absolutely applies here. For example, some potential donors are more inclined to give when they see a “hole in the ground,” in other words, when there is tangible evidence of a museum. Others are inspired by the Dream of what can be (before the limits of reality set in!) The Museum’s charge is to develop a range of messages in order to appeal to donors and ensure adequate resources to fulfill its Dream.

⁴³ This issue was raised during the Assessment portion of our work; some organizational members believe that adherence to this view contributed to The Museum missing critical fundraising goals, but not all members agree that this view was actually at issue.

Next Steps

In Part I of our Report, the Assessment and Recommendations, our short-term recommendations outline very specific steps needed to financially stabilize The Museum. The short-term recommendations in the Assessment and Recommendations are clearly the first priority. There is some overlap (e.g., on developing an artistic vision) between the two reports. Once stabilization is achieved, The Museum could prioritize among the additional recommendations made in this report.

The Museum needs an investment similar to that provided by a “venture capitalist.” In our opinion, The Museum won’t find individuals willing to make this investment. The San Francisco Redevelopment Agency, having already committed to the partnership, is the most likely candidate for securing these funds.

To secure these funds, the Mexican Museum must identify all the factors that can increase the Agency’s confidence in The Museum’s ultimate success. Not surprisingly, we suggest that both The Museum and the Agency agree on the indicators that will demonstrate that The Museum is moving ahead and creating the required interim results as identified in our July 15 report, Assessment and Recommendations.

Appendix

Museum Questionnaire

- 1) What do you see as your niche among (Latino/ethnic) (museums/cultural organizations)?
- 2) What are the three most important factors contributing to your success? How did you achieve them?

Attendance

- 3) What is your annual attendance?
 - What is the percentage of attendance from local area versus out of town visitors?
 - When you talk about the "local" what are the geographic boundaries?
 - What are the demographics of those who attend?
 - Ethnicity:
 - Age:
 - Gender:

Membership

- 4) Do you offer a museum membership?
 - What is the demographic breakdown of your members?
 - Do you consider the (Latino/ethnic proportion) a high or low percentage?
 1. If HIGH: what's the key to your success in attracting Latino membership
 2. If LOW: why do they think that is?

Fundraising

- 4) Can you tell me the sources of your revenue (individual, corporate, foundation and government) and budget size? Or will you fax me a copy of your previous year-end income/expense statement?
- 5) How do you make your case with funders and donors relative to your ethnic focus? What specific actions or strategies have been most successful for you? What do you avoid?
- 6) How many individual donors do you have?
 - What is the ethnic breakdown of your donors?
 - Do you consider the (Latino/ethnic proportion) a high or low percentage?
 1. If HIGH: what's the key to your success in attracting Latino membership
 2. If LOW, why do they think that is?

Expansion

- 7) Did your organization make a shift like the Mexican Museum is making?
 - If so how did you expand and when?
 - If it involved moving to a larger building/space, how did you finance it?
 - What advice do you have about how to go about making this shift? What pitfalls did you encounter and how would you avoid them if you had another chance?

Race and power

We're trying to get a sense of how ethnic cultural organizations have dealt with issues of ethnic composition and board power relationships so we'd like to ask a couple questions about how you've dealt with those.

8) Has the ethnic composition of your Board changed over time?

- If so, how? What triggered the changes?
- If not, to what extent has the racial composition of the Board been discussed in recent years?

9) Who is involved in making decisions about your program offerings (exhibitions, educational, cultural, etc)? I'm interested in both what organizational positions are involved and the ethnic background of each of these folks.

10) Who are your three or four top fundraisers and what's their gender and ethnic background?

11) Do you think the ethnic/racial background of the people involved in fundraising and/or decision-making has had any influence on your success? If so, how?

The Mexican Museum

Fundraising Roadmap

2011 - 2016



Laura Jason Consulting

Updated July 2011

The Development Case

Today, the relevance of The Mexican Museum lies with the singularity of its priceless permanent collection of more than 12,000 objects — paintings, sculpture, ceramics, textiles, prints, photographs, and mixed-media — spanning more than 4,000 years of history and including five collecting areas: Pre-Hispanic, Colonial, Popular, Modern and Contemporary Mexican and Latino Art, and Chicano Art. Significant collections include The Rosa and Miguel Covarrubias Collection, The Bernard and Edith Lewin Collection, The Nelson A. Rockefeller Collection of Mexican Folk Art, The Rex May Collection, and the Tequila Don Julio Collection. The permanent collection includes artifacts such as vessels, tools and mythological figures from Maya, Zapotec, Aztec, Olmec and Inca civilizations and West Mexico cultures; colonial textiles, religious statues and furnishings; and work by modern and contemporary artists such as Diego Rivera, Francisco Zuñiga, Manuel Neri, Patssi Valdez, and Rupert Garcia. There is no other institution in the United States that has as broad or comprehensive a collection devoted to the art and cultures of Mexico and the Americas.

The Museum was established in 1975 to collect, preserve, exhibit, interpret, and promote Mexican, Latino, and Chicano visual and multi-disciplinary forms of artistic expression. Museums solidify culture and endow it with tangibility. For the 33% of Hispanics or Latinos living in the country, the 22% living in the nine-county San Francisco Bay Area (source: ABAG) — 36% in San Francisco County — the relevance of the institution and its visibility, and the collection and its interpretation is clear. By 2030, California's Latino population is estimated to include nearly half of all Californians: a growing audience and ever increasing relevance. For those interested in the culture and history of the Americas and California, the Museum's collection offers a rich educational and cultural resource.

Through the Museum's culturally grounded lens, new perspectives on American and international cultures have been generated, and once again will create meaningful links to public life and experience.

The Mexican Museum's new building will be located in the 706 Mission Street mixed-use buildings (comprised of a new 550-foot residential tower and the adjacent historic Mercantile Building) at Mission and Third Streets in the Yerba Buena Cultural Arts District. At the heart of San Francisco, the museum's location will be easily accessible to arts lovers, tourists and the general community. It will be a partner to the Contemporary Jewish Museum, San Francisco Museum of Modern Art, the Yerba Buena Center for the Arts, the Museum of the African Diaspora (MoAD), and the Museum of Craft and Folk Art. This new incarnation is well located, and will make for a natural marketing partnership with sister museums and cultural organizations. The prior campaign — for the stand-alone Ricardo Legorreta-designed museum — was not realized for many reasons including economical ones, and its current location at Fort Mason Center is too small and not easily accessible. The new museum's overhead is within reason and the economics are sustainable. As well, the partnership with the San Francisco Redevelopment Agency and Millennium Partners is smart. Prospective donors will understand these aspects of the new project.

A study commissioned by The Mexican Museum in 2003 by ChangeWeavers studied ethnic cultural institutions in the context of fundraising for expansion. It details the singularity of a new, larger scope museum, and it examines the fundraising strategies of like organizations.¹ It is clear from the report that this new museum will be unique nationally; it is still part of the museum's fundraising case. It further studied fundraising strategies of other like organizations. Please see the entire ChangeWeavers report that is attached to this fundraising plan.

What is clear at this time is that a concise roadmap and steady achievement of fundraising plans will assure prospective donors that the new vision is achievable, and an investment in its future is significant, exciting and just makes sense.

Roadmap

Fundraising Milestones (Annual & Capital)

2011 – 2016

YEAR ONE - 2011

- *Publication of draft EIR Summer 2011*
- *Create Program Document (October 2011 to January 2012)*
- *Public comment Period November –December 2011*

Milestone 1 by August 31:

Create Board Development Committee

Hire Development Associate to focus on annual/campaign grant-writing, foundation and major donor prospect research

Hire marketing/public relations communications consultant

Develop donor stewardship and coordination plan

Update website, perhaps using current design

Milestone 2 by December 31

Recruit and interview Director of Development (permanent) for a January 2012 start

Identify Chair(s) of Campaign, and Campaign Cabinet

Finalize Campaign budget, goal is less than 10%. Budget for \$200,000 over 5 years (campaign materials, cultivation, robust direct mail campaign), separate from the Operating Pro-Forma.

Budget does not include personnel

Develop Campaign Materials

Launch Annual Fund Event (in FY 2011 it is “La Catrina). In addition: meet Annual Fund goals of \$100K for FY. Use this to launch Membership Program

Name Campaign Counsel from the Development Committee

YEAR TWO - 2012

- *Publish Comments and Response EIR June 2012*
- *Certification of EIR: July 2012*
- *Final Regulatory Approvals 2012 year end*
- *Produce Biannual Gala*

Milestone 3 by June 2012: OFFICIALLY BEGIN CAMPAIGN

75% of board participates in interactive workshop on major gift solicitation. This will be a focus of the Board retreat.

Redesign website (pro bono)

Consider online exhibition development for ongoing visibility of collection/campaign

In addition: meet \$100K Annual Fund goal for FY by November.

Roadmap

Fundraising Milestones (Annual & Capital)

2011 – 2016

YEAR THREE - 2013

- *Commencement of construction in early 2013*

Continue Campaign

Meet \$100K Annual Fund goals for FY by November.

YEAR FOUR - 2014

- *Delivery of the base, core and shell of Museum space to the San Francisco Redevelopment Agency in 2014*
- *Begin construction on tenant improvements*

Milestone 4: by June 2014

Raise **75%** of goal

Take campaign public

In addition: meet \$100K Annual Fund Goal for FY

YEAR FIVE - 2015

Appoint Annual Fund Manager from the Development Committee (pro bono)

Appoint Corporate/Foundation Manager (including sponsorship) from the Development Committee (pro bono)

Continue Campaign

Meet \$100K Annual Fund Goal for FY

YEAR SIX - 2016

- **THE NEW MEXICAN MUSEUM OPENS TO THE PUBLIC! (Fourth Quarter)**

Milestone 5: by December 31

COMPLETE CAMPAIGN

In addition: plan the Annual Fund Event for FY

Capital Campaign

Gift Range Chart

Goal: \$2,400,000

Gifts Needed:			% of Goal	Prospects Needed
2@	\$250,000	\$500,000	21%	8
6@	\$100,000	\$600,000	25%	24
8@	\$50,000	\$400,000	16%	32
12@	\$25,000	\$300,000	13%	48
Subtotal			75%	TARGET June 2014
24@	\$10,000	\$240,000	10%	144
48@	\$2,500	\$120,000	5%	288
80@	\$1,000	\$80,000	3%	480
120@	\$500	\$60,000	3%	720
200@	<\$500	\$100,000	4%	1200
Total			100%	2,944

This Gift Range Chart is designed as a guide for The Mexican Museum. The lead gifts begin at a conservative level: \$250,000. Given the museum's dormant period from 2006 - 2009, this is a realistic lead gift. The museum will be strategic and cautious when considering when to go public with the campaign. Thus, this milestone is planned to be met in June 2014. With 75% of the goal realized, the public would understand the excitement and the momentum. 70% would be acceptable, but a higher percentage would be optimal to override any trust issues. With gifts from \$10,000 and under, note that the calculation of prospects needed six times the number of gifts needed because these gifts are often the most challenging. An added benefit of having giving levels at these dollar amounts allows for broader opportunities to contribute to the campaign.

Note that the total goal of the campaign includes the \$200,000 – the estimated cost of the campaign. This is not included in the Five-Year Operating Pro-Forma for July to December 2011, full FY in 2012-2015, and January to June 2016.

Furthermore, please find attached to this fund-raising plan a more aggressive Gift Range Chart that was produced by a member of The Mexican Museum's Development Committee.

Annual Fund

Throughout the dormant period, The Mexican Museum has realized some income from donations and earned income. That said, the mix of source types must and will evolve. From a dependence on governmental funding — confirmed from the San Francisco Redevelopment Agency, via the San Francisco Arts Commission which has served as a fiscal receiver starting in FY 2009 and ending in FY 2011, and potentially from the California Cultural and Historical Endowment (CCHE) — toward the establishment of the permanent new home, the museum realizes that there needs to be a shift to diverse sources. And despite that according to the American Association of Museums, Government funding in general is down for museums, the funding from the SFRA and the potential funding from the CCHE is imperative at this time in the museum's pre-development phase.

There have been repeat donations from a few family foundations close to the museum, and a few from established local foundations. Development staff will expand the foundation program to those interested in the arts and culture on the local, regional and national level for general operating support through the pre-opening phase, and expand to Bay Area funders who are interested in civic improvement and informal education. Project-specific grants for exhibits, capacity building, conservation, and digitization for examples will also be explored. To this end, The Mexican Museum's "Collection Assessment, Conservation and Cataloguing Plan" will be exploited early on for fund-raising purposes, as these will be among the first funds needed to begin preparing for the eventual move to the Yerba Buena Cultural Arts District.

There has been major in-kind support from Millennium Partners, and donations from various corporations. This will expand when the museum opens — for general support, and to realize sponsorship opportunities. Meanwhile, the museum has undertaken leasehold improvements at its current location in Fort Mason Center. The expanded gallery and new education lounge will allow the museum to program visual arts exhibitions and attendant programs and raise its visibility once again in the community.

Because there has been a long dormancy period, individuals — the source of most donations — will need cultivation. These general donations — versus the campaign prospects — will increase when the campaign goes public. A modest direct mail/informational program will be started as soon as possible to re-engage former donors, potential donors, and to keep in touch with existing donors. The Mexican Museum will consider proposing a mailing list swap with partnering organizations, which can be done to protect the anonymity of each organization's donors. Electronic newsletters and e-solicitations will be refined and implemented. Activity in Social Media will be exploited for fundraising purposes as well as for outreach; initially this aspect will be managed by a knowledgeable volunteer under staff supervision. Coordinated marketing and communications will mesh with development plans for individual solicitation through more sophisticated direct mail efforts during the public portion of the campaign, as well as to consistently educate and engage the community.

The current Board, Chief Executive Officer, Development consultant and Development Committee will work together to "grow" and develop the board with members who complement the current skills of board members, and reflect the importance of the mission and the collection. In addition, a contribution minimum will be adhered to, which will become a stable portion of the revenue from individual contributors. Board growth and development is currently being undertaken as part of The Mexican Museum's review of its bylaws, as requested by the San Francisco Arts Commission as part of Deliverable 6: "A plan, with specific performance milestones, for increasing the capacity of the Museum's Board of Trustees, to ensure national, regional and Bay Area representation."

Special events, while taking considerable staff time, will be friend-raisers as well as fundraisers. These events have been successful in the past and will continue to be through this period. This will include but are not limited to the Donor Cultivations that will occur at the museum's current location in Fort Mason Center, where groups of 6-8 people will be shown the Permanent Collection by David de la Torre, the museum's Adjunct Curator of Visual Arts, and Linda Waterfield, the museum's Registrar.

Other earned income such as store sales, membership, and admissions will be significant sources, only upon opening. Pricing admissions will be a key decision. Investment income is another source of earned revenue, though it is not completely available at this time. Nonetheless, The Mexican Museum will develop and adopt an Investment Strategy. Potentially, a second capital campaign for the establishment of an endowment can be tested for feasibility when the first campaign is successfully completed. Millennium Partners is contributing \$5 million towards an endowment. Once secured, The Mexican Museum will launch a full-scale Endowment Campaign. Even before then, however, The Mexican Museum plans to open an Endowment Fund in 2011.

In order to achieve The Mexican Museum's annual fund, as well as capital campaign goals, the infrastructure must be built up. Initially, a development consultant versed in corporate/foundation strategy, grant writing and prospect research for foundations and individuals has been hired to begin to solicit invited requests.

Hiring a Director of Development is critical to the overall structure and coordination of development efforts, and this person should work with individual donors and prospects. In tandem with the Chief Executive Officer and the board, the Director will solicit campaign counsel, and run the campaign — later engaging a campaign manager for ongoing organization and tracking. Campaign materials will be developed with the combined expertise of the Development Director and Campaign Counsel. Coordinated and consistent development efforts will impact the annual fund as well as the campaign. Methods of recording-keeping and immediate gift stewardship are important to assess. Revenue from membership will begin to be realized as part of the Annual Fund Event.

Prospective and major sources of funding for annual and capital support are being approached at this time. These sources include governmental — perhaps resulting in an honorary relationship — and major individual prospects in Mexico, and a new partnership with the City of San Francisco, much as other major museums have realized. An ongoing partnership with The San Francisco Foundation is being initiated, which could lead to a six-figure project grant for capacity building, as well as an opportunity to present materials for the donor-advised funds. CEO Jonathan Yorba has a long-standing relationship with the Ford Foundation, and this source of leadership grants will be cultivated. Many of these potentially valuable partnerships will take time to evolve, and shorter-term solutions will be sought immediately through the work of the development consultant and the Development Director.

Conclusions

The Mexican Museum, in its future location in the Yerba Buena Cultural Arts District, will be unique, and there is a strong case for its development and long-term existence. The achievement of annual fund and capital goals can be achieved by steady progress on milestones, the consistent relationships with the philanthropic community and individual donors, curatorial excellence, and development of best practices. There are also cautions. The museum needs strong, long-term leadership, and a visible, active, and generous board that is focused on policy, advocacy and fund-raising (not on daily operations which is the role and responsibility of the CEO). The artistic vision needs to be clear. Its collection needs visibility through collaborations, online exhibitions, perhaps traveling exhibitions, as well as those focused in the museum.

The American Association of Museums routinely studies the economics of museums, and is a valuable resource for The Mexican Museum's development of admissions pricing, income ratios, eventual accreditation, and best practices. Early projections of ratios of annual development income will be effected by the results of the prior campaign, the uniqueness of the museum, the ability to increase staff, and the ability to garner early foundation funding. Still, the AAM's economic studies will be valuable to project income ratios regarding admissions (and audience size), store sales, institutional, individual and governmental giving — all tempered with institutional history. Predicting ratios is outside the scope of this plan.

At this juncture in its institutional life, after a four-year dormant period, The Mexican Museum is in the process of *renacimiento*/rejuvenation, reaffirming the Museum's mission: *to voice the soul and spirit of the art and cultures of Mexico and the America and to reflect the richness and complexity of Latino art, encouraging dialogue among the broadest public.*

Successes will be noticed by donors, and these achievements will make the new museum not only appealing to donors, but also will result in the enactment of its vibrant mission. This dream is indeed within reach, and can most certainly be achieved step by step.

ⁱ "The Mexican Museum Report: Fundraising for Expansion" — a report to The Mexican Museum, San Francisco Foundation, and San Francisco Redevelopment Agency, ChangeWeavers, 2003. (Attached to this Fundraising Plan.)

CCHE Planning Grant for Mexican Museum – Proposed Use of Funds

July 29, 2011

The Project

The proposed project is an innovative mixed-use project, to be developed by Millennium Partners, which would span both the San Francisco Redevelopment Agency's museum parcel and the adjacent Millennium-owned property, which contains the existing historically important office/retail building known as the Mercantile Building (the "Mixed-Use Project"). The Mixed-Use Project will include a residential tower, rehabilitation and incorporation of the existing Mercantile building, and a new approximately 35,000 to 40,000-square-foot space for The Mexican Museum. The museum will be on the lower portion of the project, facing Jesse Square, and will have a distinct visual identity. As part of this project, Millennium is also proposing to purchase another adjacent Agency property, the existing 460 space public parking garage, which would serve both the public and project-related uses, including the new museum.

Under the existing Exclusive Negotiation Agreement between the Agency and Millennium for the Mixed-Use Project, the Agency will convey its museum parcel to Millennium Partners. Millennium Partners will then construct the base, core and shell of the 35,000 to 40,000-square-foot museum facility, and deliver ownership of the facility and the associated air rights parcel back to the Agency. The Agency will then enter into a long-term operating lease (at a nominal fee) with The Mexican Museum for the space. The Mexican Museum and the Agency will then be responsible for funding the design and construction of the interiors, including all tenant improvements, specialized HVAC/humidity control systems required for exhibit spaces, all fixtures, furniture and equipment (FF&E's), and all exhibit spaces.

Proposed Use of CCHE Funds

The total cost of the full design of the new museum, from space planning through construction administration, is estimated to be approximately \$1,050,000. The basic scope of work for the museum design would include the following phases:

- **Program Document** – Architect/consultant would work with The Mexican Museum to determine its space requirements and program adjacencies, establish a project work-plan, and develop a schedule and budget.
Estimated Cost: \$105,000
Estimated Timeline: 10/1/11 – 1/1/12
- **Schematic Design** – Develop an architectural design solution responsive to the development program, budget and schedule.
Estimated Cost: \$157,500
Estimated Timeline: 1/1/12-5/1/12
- **Design Development** – Refine the approved Schematic Design.
Estimated Cost: \$315,000

Estimated Timeline: 5/1/12 – 9/1/12

- **Construction Documents** – Prepare construction documents, consisting of drawings, specifications, and other documents necessary for submission to the appropriate building authorities, subcontractor bidding, and construction of the project.

Estimated Cost: \$367,500

Estimated Timeline: 9/1/12 – 3/1/13

- **Construction Administration** – Provide assistance and oversight to the general contractor throughout the duration of construction.

Estimated Cost: \$105,000

Estimated Timeline: 3/1/13 – 3/1/15

It is anticipated that the CCHE grant funds would be allocated towards the full cost of the Schematic Design and Design Development phases beginning in early 2012, followed by some portion of the Construction Documents phase beginning in the last quarter of 2012 into 2013. Tasks not covered by CCHE funding would be the responsibility of The Mexican Museum and/or the Agency.